

ISAMU NOGUCHI

THE SCULPTURE OF SPACES



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I S A M U N O G U C H I

T H E S C U L P T U R E O F S P A C E S

W H I T N E Y M U S E U M O F A M E R I C A N A R T

N E W Y O R K

Isamu Noguchi: The Sculpture of Spaces

February 5-April 6, 1980

Photographs were supplied by the artist, as well as by the following:

Rudolph Burckhardt, pp. 11 bottom, 14, 18 bottom; City of Detroit, pp. 4, 28; Philippe Halsmann, p. 10; Keren-Or, p. 25; Arthur Lavine, p. 22; Michio Noguchi, p. 26; Saichi Sunami, p. 19; Charles Uhl, p. 15; Walker Art Center, p. 16.

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FOR E W O R D

In 1980 we celebrate the 50th Anniversary of the founding of the Whitney Museum of American Art. Among the living artists whose work has been represented most often in major exhibitions in the history of the Museum is Isamu Noguchi. He was represented in the Museum's inaugural exhibition in 1931, and his work has been included in eighteen Annuals and Biennials, and presented in a major retrospective in 1968. He is represented in the Permanent Collection by eleven works, dating from 1929 to 1965.

When we learned that Martin Friedman, Director of the Walker Art Center, was organizing an exhibition entitled "Noguchi's Imaginary Landscapes," to travel throughout the United States for two years beginning in 1978, we attempted to bring that exhibition to the Whitney Museum for 1980. This proved unfeasible, but Mr. Friedman graciously allowed us to use for our own exhibition works he had gathered. We are particularly pleased to be able to present several of the artist's models for unrealized projects, cast in bronze from the original plaster models especially for "Noguchi's Imaginary Landscapes." Noguchi, Richard Marshall, curator of the present exhibition, and I decided that the Whitney Museum would focus on Noguchi's primary concern: "The Sculpture of Spaces."

Noguchi's eloquent sense of space has been recognized with special clarity in the performing arts: more than any other artist of our time, he has collaborated with composers, choreographers, and dancers. This aspect of his work forms a major

part of "The Sculpture of Spaces." The artistic environment of New York City in 1980 stimulates collaboration and exchange of ideas among creative individuals, and Noguchi has worked not only with leading figures in the performing arts, but also with architects, other artists, and patrons. This vitality in the arts was a prime consideration when the Whitney Museum of American Art was founded in 1930; Gertrude Vanderbilt Whitney had been working toward that goal for more than twenty years. The Museum she created provides an atmosphere in which the variety of our cultural accomplishments is recognized.

We are grateful to Isamu Noguchi for writing his own commentary on his work—especially now, as he celebrates his 75th birthday. It is a privilege for an institution to be able to offer an artist in the full strength of his maturity an opportunity to reflect on the course of his career, as Noguchi does here.

Martha Graham, with whom Noguchi has collaborated over an extended period, and Ronald Protas, General Director of the Martha Graham Center of Contemporary Dance, have generously assisted us by making stage sets available for this exhibition. In guiding the preparation of this exhibition, Richard Marshall has worked closely with Noguchi and the designer, Arthur Clark. On behalf of all those who worked with Noguchi, it is a distinct honor to have this means of thanking him for sharing his talent with us.

Tom Armstrong
Director



T H E S C U L P T U R E O F S P A C E S

by Isamu Noguchi

"The Sculpture of Spaces" derives from the exhibition, "Imaginary Landscapes," organized by Martin Friedman and the Walker Art Center, Minneapolis, which has been shown in Denver, Cleveland, Detroit, San Francisco and Philadelphia during the last two years. It was felt that this collection of work should be seen in New York, from where everything I have done originates.

Unfortunately, less than half the space allocated at the other museums was available at the Whitney. As a result, a different approach was needed, albeit with much the same material! This was when I was asked to help.

The solution attempted was to retain as far as possible the *idea* of "Imaginary Landscapes," but to re-define it in more limited terms as "The Sculpture of Spaces." I wished to show that it is space itself which gives validity to sculpture—beyond objects there is always the situation, the time, the performer and the spectator. All are in re-alignment, as Einstein might have said, in constant flux.

The exhibition neatly divides into two parts. Half is concerned with the theater of the dance, where I was first able to demonstrate the use of space as a tangible component of sculpture.

Noguchi in front of the *Horace E. Dodge & Son Memorial Fountain*, Detroit, 1979

In the early spring of 1935 Martha Graham commissioned me to do a set for *Frontier*. It was composed of a single white cotton rope which sprang from the horizon of the floor and extended to the two top corners of the proscenium arch. These rope-formed lines of perspective in three-dimensional space seemed to encompass the audience. It was for me a sculpting of the whole volume of air! Its apex is crossed by a section of log fence. The stage is indicated, in this exhibition, by a triangular area on the floor.



On a platform opposite are arranged the components of *Cave of the Heart*, designed for Martha Graham in 1946. The metal dress, like the flames of the sun, stands on its serpent throne, near rock-like steps that lead to Greece. Due to the lack of depth, the distant "dark aorta of the heart" into which Medea finally disappears in the glow of the setting sun had to be replaced by a photograph—an illusion within an illusion. On such a restricted base the particular magic of the theater is not possible.

It is only in one area that I have been able to build an approximation of what theater space really is: that area, large enough, where the imagination is free to include the performer who may even be oneself.

On this minimal stage, with the collaboration of Martha Graham, three sets will be changed throughout the exhibition to show that it is not only the objects that give significance but the space and the illusion wherein is the dance. These sets should be seen in their entirety: *Appalachian Spring* (1944), *Night Journey* (1947), and *Acrobats of God* (1960).

◀ *Frontier*, 1935
Music by Louis Horst; choreography by Martha Graham; sets designed by Noguchi for Martha Graham Dance Company

Cave of the Heart, 1946
Music by Samuel Barber; choreography by Martha Graham; sets designed by Noguchi for Martha Graham Dance Company





Appalachian Spring, 1944
Music by Aaron Copland; choreography by
Martha Graham; sets designed by Naguchi
for Martha Graham Dance Company



Model for *Orpheus*, 1948
Music by Igor Stravinsky; choreography by
George Balanchine; sets and costumes
designed by Noguchi for Bollet Society,
predecessor of The New York City Ballet



Night Journey, 1947
Music by William Schuman; choreography by
Martha Graham; sets designed by Noguchi
for Martha Graham Dance Company

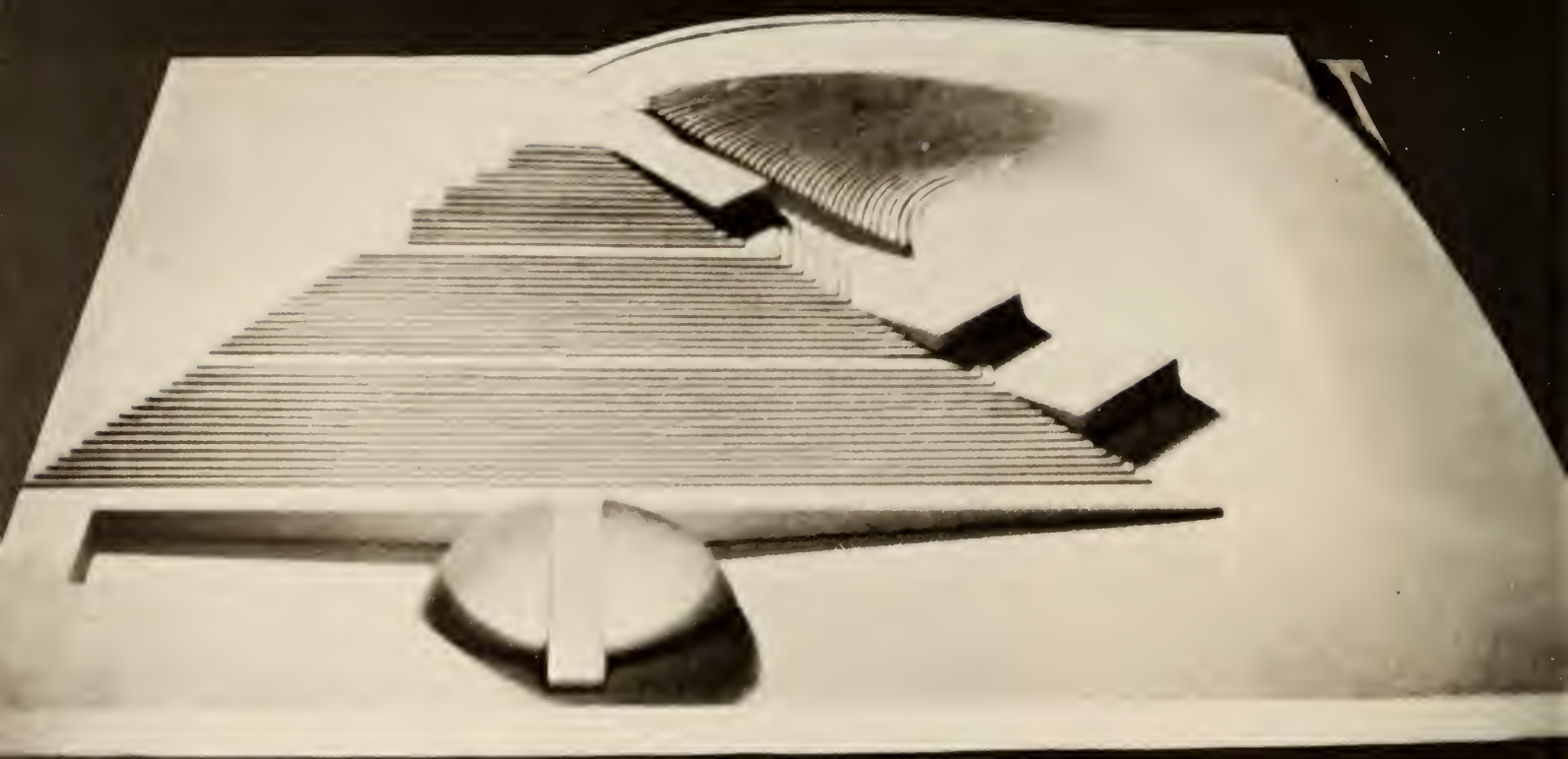


Model for Acrobats of God, 1960

Acrobats of God, 1960
 Music by Carlos Surinach, choreography by
 Martha Graham; sets designed by Naguchi
 for Martha Graham Dance Company



The second half of the exhibition is devoted to realized and unrealized projects, and chronicles my search for a sculpture of living environment. While the stage did nurture me over the years and was at first my only practice of sculpture as space, the search for environment actually preceded the theater. It was, in a way, its motivation.



This awakening to the place of space in sculpture came during the winter of 1933–34. In my efforts to go beyond what I then considered the entrapment of style in modern art and its isolation, I conceived of a *Monument to the Plow*. (I had heard the story about the steel plow, proposed by Jefferson and Franklin, that had finally broken the Western plains.) I planned a low-lying earth pyramid a mile on its side, topped with a large steel plow. Somewhere in Oklahoma!

This however left me dissatisfied—stranded on a note of history not mine, not in the stream of actuality for which I yearned. *Play Mountain* (1933) was my response based upon memory of my own unhappy childhood—the desolate playground on a cliff in Tokyo which I approached with dread. It may be that this is how I tried to join the city, New York. To belong—for which the playground was a metaphor.

Not to say that I felt that much denied. I had friends. One of them, Murdock Pemberton, art critic for *The New Yorker*, took me in 1934, with a plaster cast of *Play Mountain*, to meet Robert Moses, Parks Commissioner. Nothing could have been worse than this meeting or more destructive of any self-confidence or more lasting in its effect.

At that time art as social involvement was an objective I shared with others. When the W.P.A. turned down my proposal to do a *Sculpture to be Seen from the Air* in front of Newark Airport, I went off to Mexico to do a wall, *History of Mexico*. This period ended with the *Associated Press Plaque* at Rockefeller Center.

Thus it was not until 1940 that I found the incentive to make a model of a *Contoured Playground*, in which one could not fall, to refute the criticism that anything new is dangerous. But then war came, seven months in a Japanese relocation camp, and finally a sharp turn on my part against all such causes.

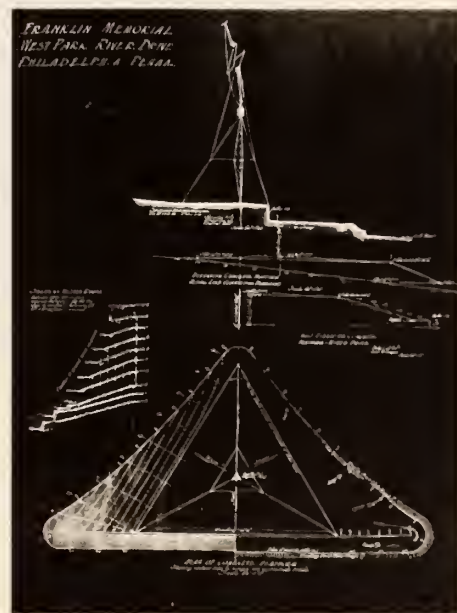
However, once imagined, an idea has its own life separate from whatever else one might be doing. The Egyptians did not only do pyramids. When the spirit arises we also seek its unique definition. In 1949 I applied to the Bollingen Foundation for a grant to study the relationship of leisure to public spaces—by extension to sculpture, to sculpture in situ. This is how I wandered over the world for two years.

Concluding my travels in Japan, I thought it reasonable that I should start the writing of the Bollingen book on leisure not in written form, but as actual sculpture in the way I now conceived it. There ensued a projection of imagination which seemed contagious: *Banraisha*, a faculty room and garden in memory of my father; the *Reader's Digest Garden*, my first large experience in the mud as a gardener; two bridges at Hiroshima; and the unrealized *Memorial to the Atomic Dead*.

In 1952 I was asked to design a playground at the United Nations by the residents of Beekman Place who had sacrificed theirs to its construction. At about the same time, Gordon Bunshaft suggested I study the ground floor of the Lever Brothers building.

The Lever Brothers commission only got as far as a second and "final" study. The U.N. playground was promptly killed by Robert Moses. (I heard later that he did this by threatening not to build the railing along the East River!) This rejection led The Museum of Modern Art to put the model on exhibition.

As I have always remained my own sculptor, these refusals did not disturb me too much. I merely retired deeper into the ceramic sculptures I was then doing in Japan.



Drawing for *Monument to Ben Franklin*, 1933

◀ *Play Mountain*, New York, 1933
Plaster model, 4 × 29³/₁₆ × 25¹¹/₁₆ inches
Collection of the artist



Contoured Playground, New York, 1941
Plaster model, 3 × 26 × 26 inches
Collection of the artist

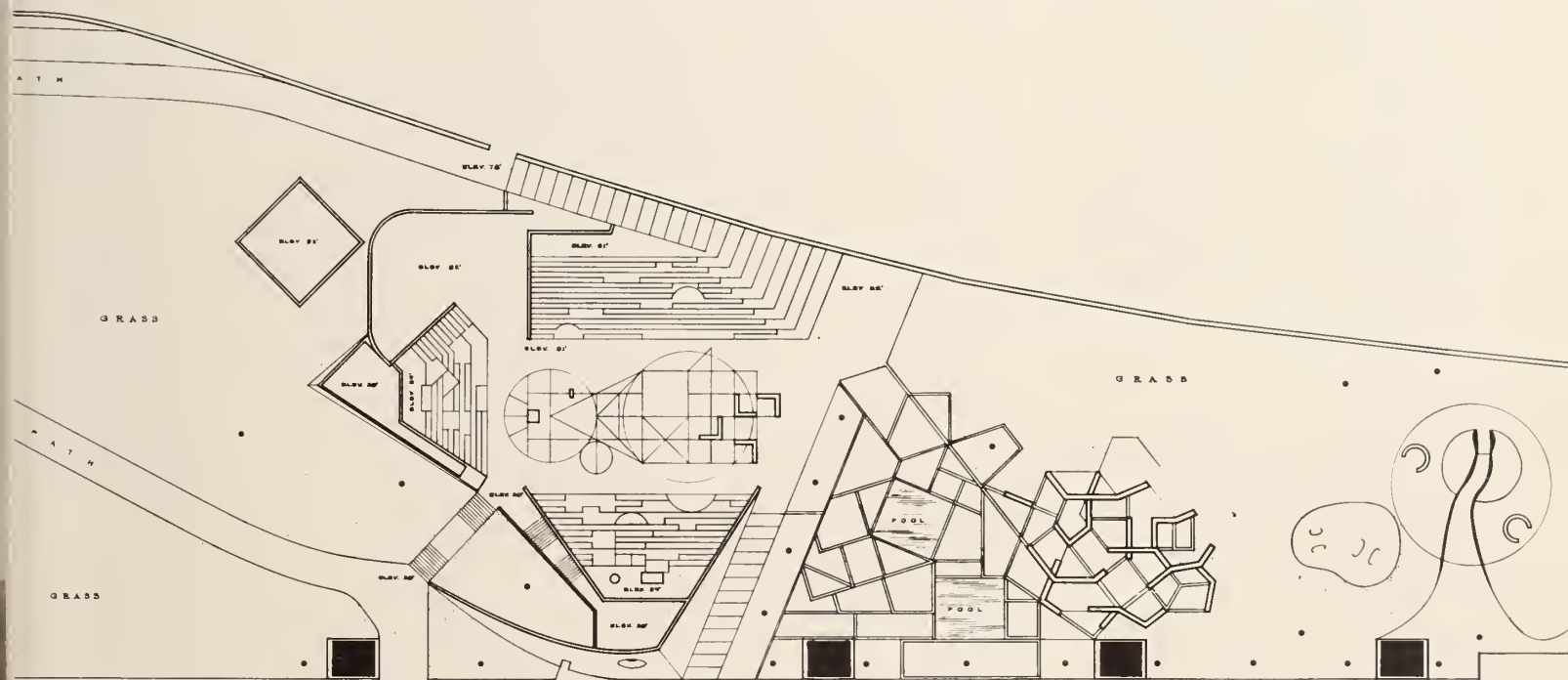


*Playground for the United Nations Head-
quarters, New York, 1952*
Plaster model, $3 \times 19\frac{1}{4} \times 27\frac{1}{4}$ inches
Collection of the artist

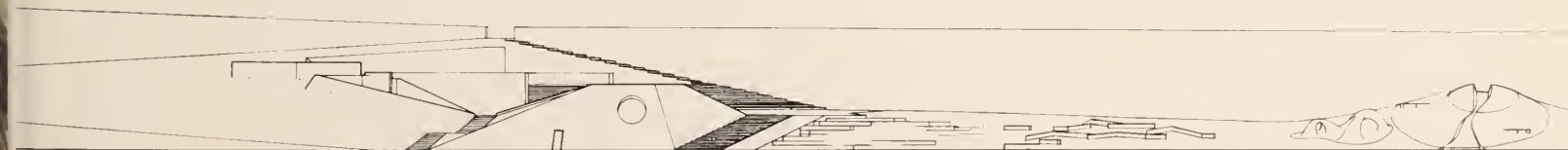


*Riverside Park Playground, New York,
1960–65*
Bronze model, $4\frac{1}{2} \times 35 \times 23$ inches
Collection of the artist

*Drawing for Riverside Park Playground,
New York, 1960–65*



M A L L ELEVATION 45



WEST ELEV. scale 1/8" = 100'



This Tortured Earth, 1942
Bronze, 4 × 28 × 28 inches
Collection of the artist



Manumnt to Heroes, 1943
Painted plastic, bones, and wood, 38 × 20 × 20 inches
Collection of the artist

There are four models in this show which have to do with a playground on Riverside Drive, New York City, in which Louis Kahn became my esteemed collaborator. It began in 1961 and continued until 1965, when a meeting was called at City Hall for Mayor Wagner to sign the contract documents to proceed. Five years had passed; five different shifts of location and added requirements; five models and innumerable studies; the working drawings all made and every code requirement met; the money allocated.

I was then called to the Parks Department by Thomas Hoving, the new Parks Commissioner, who said he was sorry to have to fire us but that he was forced to honor a campaign promise of the new mayor, John Lindsay. Our years of effort were thus tossed out. There was not a word of protest at the time: Lindsay, after all, was the reform mayor. Now, fourteen years later, the park at 103rd Street is even more desolate than it was then.

Among the other unrealized projects in this exhibition represented by models, photographs or drawings is a *Swimming Pool* I made in 1935 for Josef von Sternberg, for whom Richard Neutra was then doing a house. In 1956, there was a competition in India for a *Memorial to Buddha*. In 1974 the idea of *Friendship Fountain*, a 160-foot tower in the Missouri River at Omaha, from the top of which would float a semi-wind-energized fog, luminous in the darkening atmosphere. Finally, a *Theater of the Dance* to commemorate Martha Graham with a Bucky dome which I

thought could be built at the University of California in Los Angeles in 1975. *Kukaniloko* was a proposal I made in 1977 to protect the "birth rocks" of ancient Hawaii from the encroaching pineapples. Some have the hope of realization, others none: a *Sculpture to be Seen from Mars*; a requiem for all of us who live with the atom bomb—*This Tortured Earth*, which needs no duplication; a *Monument to Heroes* who never return; *The World is a Foxhole*.

In the same area of the exhibition is a black wall against which float the rocks from the ballet *Orpheus*, which I did with George Balanchine and Igor Stravinsky. Orpheus plucks his lyre at the grave of Eurydice and descends into Hades while these luminous rocks rise, giving a sense of vertigo.

On the floor beneath are my clay-bronze rocks that I composed in 1962 in debt to Musō Kokushi, that exemplary Zen master of rocks and cave whose prototypes have guided the Japanese garden ever since.

How else than by such suggestions am I to show our place of distance between that past and our imminent future where, as we know, rocks float in outer space, on the moon, or Mars?

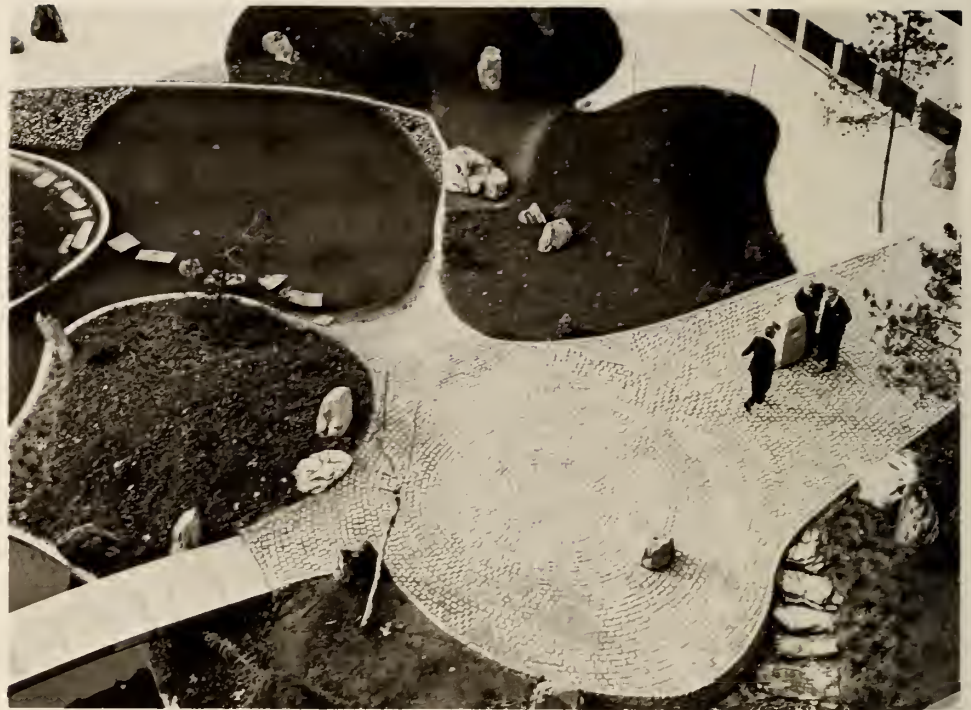
As a sculptor, the belief in the primacy of stone has remained with me since my brief association with Brancusi in 1927. For a garden maker, stone is the earth itself. There is no other medium which endures in all its aspects, in the constant change of ecological flow, forever in the now.

Sculpture to be Seen from Mars, 1947 ▶
Model; proposed nose height of one mile



"The Sculpture of Spaces" has to do with what might be called a sculptor's avocation: public work as a diversion from the other things he has to do. He does it for reasons of his own, having to do with another dimension of art, not for service.

UNESCO Garden, Paris, 1956–58





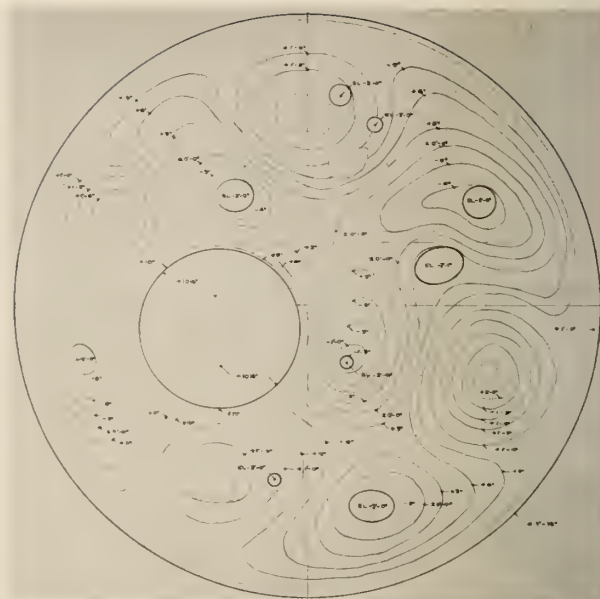
My commission to do the *UNESCO Garden* in Paris is a case in point. In 1956 Marcel Breuer offered me a triangular area there to be called "Le Patio des Délégués." However, my eye caught a large sunken area next to it which I thought should be spanned by a walk to connect the Secretariat to the main building. This would also provide a "roka" or veranda from which a sunken garden might be viewed. A model was built and approved. But who was to pay for the garden? I suggested the Japanese. UNESCO said I'd have to ask them myself. Two trips to Japan with the formation of a committee resulted in the accomplishment of design and the selection of stone. The work took two years. It was my pleasure to have made all this possible with the good will of individual contributors in Japan. It was my first great lesson in the sculpture of space through making a somewhat Japanese garden.



1960 was my year of great beginnings. I had just done the sculpture called *The Cry*. This was when the *Garden for Beinecke Rare Book Library* was conceived; also the *Chase Manhattan Bank Plaza Garden*. Billy Rose insisted I had to do a *Sculpture Garden* in Jerusalem in spite of my skepticism.

The *Garden for Beinecke Rare Book Library* (1960–64) at Yale is of marble from Rockland, Vermont. At that time, appropriately, I was carving marble. Its influence is that of Italy or Greece, from where the astronomical observatories in India also derive.

Drawing of contour elevations for Chase
Manhattan Bank Plaza Garden, New York,
1961–64



Chase Manhattan Bank Plaza Garden,
New York, 1961–64





The origin of the *Chase Manhattan Bank Plaza Garden* (1961–64) may be said to be Japan. I like to think, however, that its link is more to a distant star. In a Japanese garden the rocks emerge from the earth; here they also seem to levitate.

With the *IBM Garden* (1964), I quite clearly attempted to make a garden with no antecedents. That is to say, the half having to do with the present—the other being rooted in rock and history. I wanted to make a sort of archaeological record for the future of the discoveries of science through their symbols.

My challenge in gardens, as in sculpture, has been to go both backward and forward—from the traditions of nature into that larger awareness of the continuity of space and time as existed with the Mexicans, the Egyptians and all primitive people. I wanted to see the horizon again as in the beginning of things.

For the *Billy Rose Sculpture Garden* for the Israel Museum, Jerusalem, the problem was making walkable space, as well as a place for sculpture, on a rock-strewn hillside of the projected museum. With the rocks I made five very large retaining mound-like walls, behind which would be an undulating landscape. These created great arcs upon the horizon with the sky as a background for sculpture.

But would the sculpture be equal to such a sweeping terrain? I prevailed upon Billy Rose to let me do a more enclosed and geometric area for the smaller pieces. The totality has turned out to be a sculpture covering

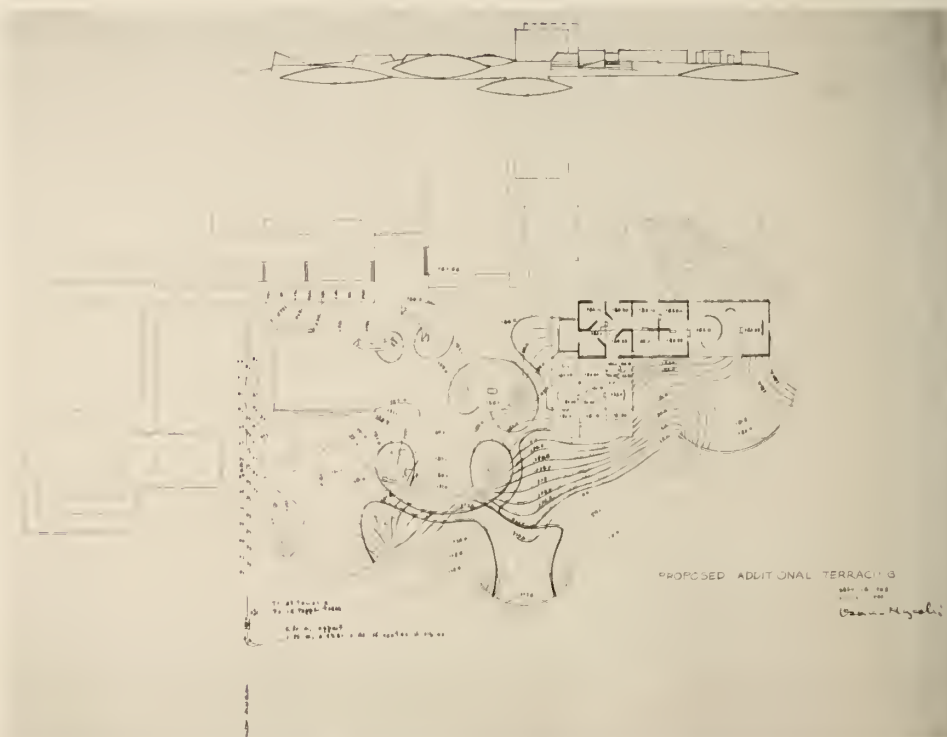
five acres on “Neve Shaanan”—in the Bible, “the place of tranquility.” The model shown in this exhibition was developed later to indicate how an extension may be made on the slope below.

A fountain makers group composed of five of the firms best able to handle such technology had been formed to build the main fountains for Expo 70, for the Osaka World’s Fair. I was asked to conceive what they should be like.

Three lakes were to be built that stretched for almost half a mile. This

was my first concern since the limits always seem to determine what is possible.

My attempt was to create an original and spectacular landscape of water. There were altogether eleven water effects. The largest, 100 feet high, with downward jets, caused a mist to drift over the water, not up; spray mist hid a blue column 50 feet high, while two crossed stainless-steel disks 24 feet in diameter slowly rotated in a fog. In the third lake, five 50-foot columns seemed to spiral with the water. In the center pool were two marble islands, one



Drawing for *Billy Rose Sculpture Garden*, Israel Museum, Jerusalem, 1960–65

for dance, around which the water circulated as in a river. Out of the other island a rotating and luminous disk would rise and disappear. In the big lake a yellow and a black mound shape alternately rose and sank. Far out were three large whirlpools. Here in actuality was the dream of technology in the service of art.

Under the auspices of The High Museum of Art in Atlanta and the National Endowment for the Arts, I was commissioned in 1975–76 to do a playground that was finally realized. It was as art, I believe, that

Playscapes, Atlanta, was made possible—which had taken me forty-five years to find out.

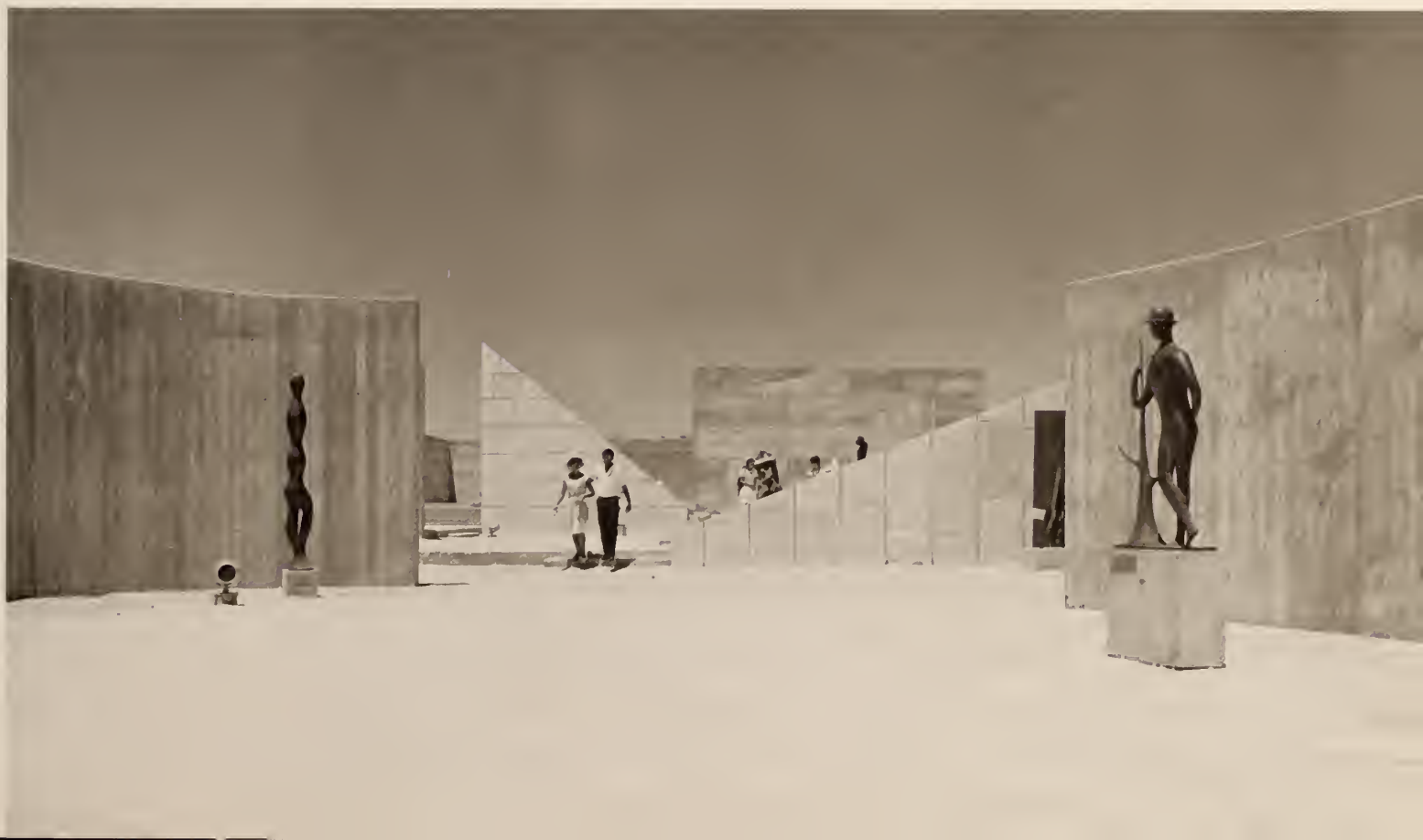
A wet and desolate area on an embankment faced a noisy street and disturbing houses. Both of these problems were resolved by a mound with a long sculpture wall.

The play elements derived from ideas I had held for many years. The children seem to know exactly what to do.

In 1972 a call came to me in Italy to design a fountain in Detroit for which Mrs. Horace Dodge had be-

queathed \$2,000,000. The submission deadline for the *Horace E. Dodge & Son Memorial Fountain* was September 1st and it was already August. Somehow or other I was able to meet this and even succeeded in locating my proposal within what I thought would be a more suitable surrounding. (The chairman of the Fountain Committee was Robert Hastings, also head of Smith Hinchman & Grylls, the initial architects for the plaza.)

▼ *Billy Rose Sculpture Garden*, Israel Museum, Jerusalem, 1960–65





- ◀ *Expa 70 Fountains*,
Osaka, Japan, 1970



Playscapes,
Piedmont Park, Atlanta, Georgia, 1975–76



Drawings for *Playscapes*, Atlanta, Georgia, 1975–76



Thus commenced seven years of effort—assisted by my collaborators Shoji Sadao and Michael Janne—to create a total environment of leisure.

In June 1979, the plaza was inaugurated with much fanfare. By July 4th the attendance, I understand, had completely overwhelmed the capacity. All kinds of measures had to be taken—to the detriment of its peaceful enjoyment.

Philip A. Hart Plaza, as it has been named, covers 8 acres, built entirely on piles which rose 16 feet above the existing parking area. This fact permitted a large truck road beneath and passage for a future "people mover."

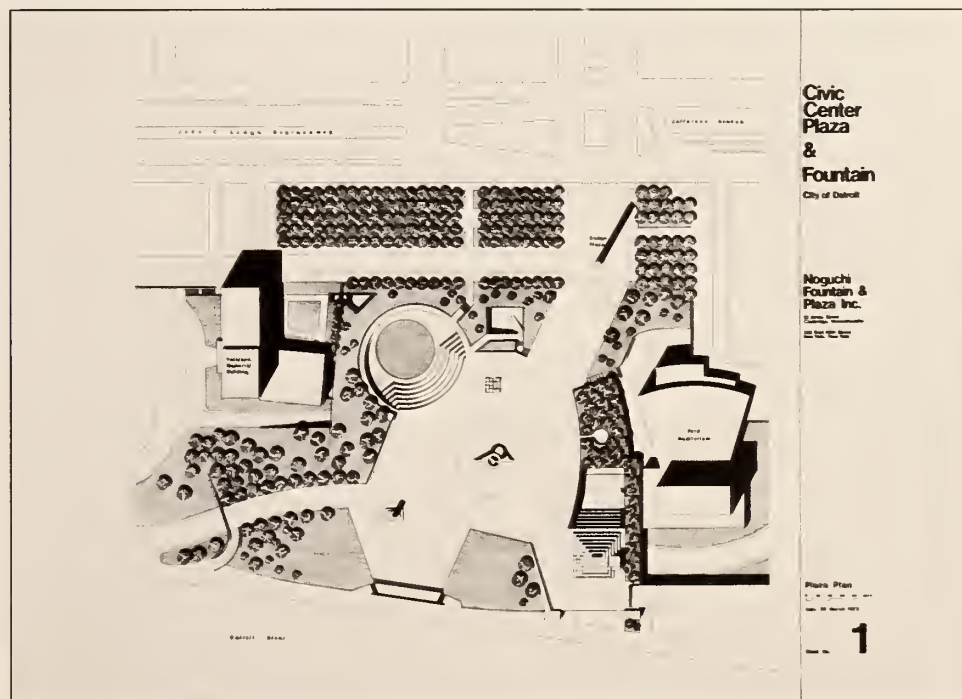
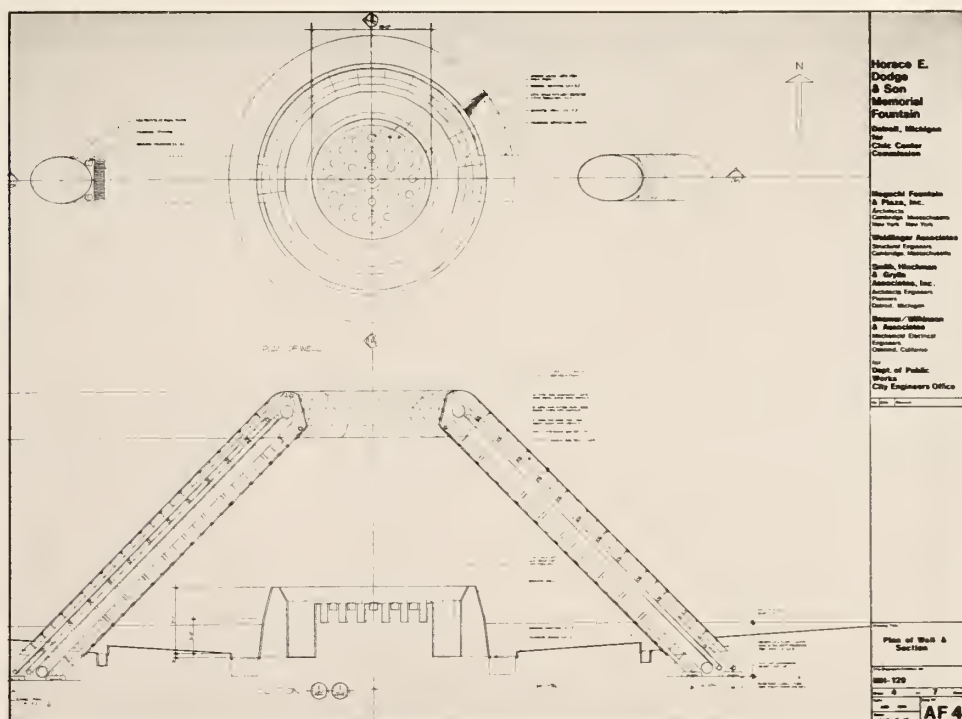
When Coleman Young became mayor of Detroit, he asked "Where is the Ethnic Festival to be?" I said downstairs. This expanded the development below from a skating rink and amphitheater to a covered performance area, gallery, restaurant and twenty-six kiosks. Above is a smaller amphitheater for dance, movies and light projections.

What is important above all is the sense of space that *Hart Plaza* supplies. An opening to the sky and to the Detroit River. A horizon for people.

To learn, trial and error are needed. How to control the numbers of people. How to maintain the services. A people's park needs direction: It is a stage, where leisure must be choreographed.

◀ *Philip A. Hart Plaza, Detroit, 1973–78*

Drawings for *Horace E. Dodge & Son Memorial Fountain* and *Philip A. Hart Plaza*, Detroit, 1973–78





There is, I hope, a continuity to the foregoing; a growth outward of the idea of sculpture.

From theater to plaza, the function of environment changes from ritual control to no control other than that supplied by the disposition and mood of the place.

To experience the sculpture of space I see the observer looking at the Chase garden; the observer in the space at UNESCO; and children totally at play in the Atlanta playground.

The *Stepped Garden for Sogetsu* (1978) in Tokyo pointed again to the question of the use of sculpture.

Sofu Teshigahara asked me to solve the problem of the lobby of his new Center for Flower Arrangement, into which the roof of the theater below protruded. I turned it into a stepped hill of stone, a place for people to go.

A way to regulate this has not been found. What is the use of sculpture, or should it have any? Does climbing into it or having flowers enhance or detract? Is it ritual or a new tradition of use that is needed, as in a museum perhaps?

There are two working models presented of projects in progress: the *Lillie and Roy Cullen Sculpture Garden* for The Museum of Fine Arts, Houston; and *Piazza for the Finanziaria Fiere* in Bologna, Italy, by Kenzo Tange.

I have made a number of sculptures for large buildings. One was in New Orleans, another for a bank in Fort Worth in 1962. *The Landscape*



Drawing for *Lillie and Roy Cullen Sculpture Garden*,
The Museum of Fine Arts, Houston, 1979

◀ *Heaven*,
Sogetsu School of Flower Arrangement,
Tokyo, 1977–78



of *Time* in Seattle came fifteen years later. These three are in granite. I learned that economics made stone rather impractical, as did the limits of size. So I did some in metal: The *Red Cube* at 140 Broadway, New York City, in 1968 and, ten years later, *Portal* in Cleveland.

The requirement for sculpture outdoors is to be large even when unrelated to buildings. The *Black Sun* was a commission in granite for Seattle, *Momotaro* for Storm King. I resorted to welded steel for *Sky Viewing Sculpture* at Western Washington State College, *Intetra* for Palm Beach, and *Sky Gate* for the Municipal area of Honolulu. These are sculptures in the space for which they were made.

The continuity of stone into the Space Age: A recently completed *Unidentified Object* has landed in Central Park at the Plaza entrance.

To extend the range of work shown at the Whitney Museum, two galleries, the Pace and Emmerich, have kindly organized simultaneous exhibitions of sculpture—in one my recent small sculptures; in the other the table-like landscapes I have done over the years. They said it would be a celebration of my being seventy-five. My interest was simply to show a wider range of my work. My preoccupation as a sculptor is, after all, stone.

Red Cube,
140 Broadway, New York, 1968

WORKS IN THE EXHIBITION

This catalogue follows the categories of the exhibition: SCULPTURE, UNREALIZED PROJECTS, REALIZED PROJECTS, and THEATER SETS. Projects represented by photographs or by drawings from the Noguchi studio are cited in abbreviated form.

SCULPTURE

Lessons of Musō Kokushi, 1962

Bronze (5 parts), $5 \times 20 \times 21$, $4 \times 24 \times 25$,
 $13 \times 23 \times 31$, $16 \times 18 \times 21$, and $18 \times 20 \times$
27 inches

Collection of the artist

Ground Wind II, 1968

Granite (7 parts), $8 \times 129 \times 6$ inches
Collection of the artist

Origin, 1968

Granite, $22 \times 31 \times 35$ inches
Collection of the artist

This Place, 1968

Granite (7 parts), $6 \times 43 \times 42\frac{1}{2}$ inches
Collection of the artist

UNREALIZED PROJECTS

Monument to Ben Franklin, 1933, drawing

Monument to the Plow, 1933, drawing

Play Mountain, New York, 1933

Bronze model, $4 \times 29\frac{3}{16} \times 25\frac{11}{16}$ inches
Collection of the artist

Swimming Pool for von Sternberg, 1935

Bronze model, $7 \times 15 \times 14$ inches
Collection of the artist

Contoured Playground, New York, 1941

Bronze model, $3 \times 26 \times 26$ inches
Collection of the artist

This Tortured Earth, 1942

Bronze, $4 \times 28 \times 28$ inches
Collection of the artist

Monument to Heroes, 1943 (reconstructed
1978)

Painted plastic, bones, and wood, $38 \times 20 \times$
20 inches
Collection of the artist

My Arizona, 1943

Plastic, $18 \times 12 \times 5$ inches
Collection of the artist

The World is a Foxhole, 1943

Bronze, wood, string, and cloth, $13 \times 13 \times 32$
inches
Collection of the artist

Sculpture to be Seen from Mars, 1947,
photograph of model

Lever House Garden, New York, 1952,
photograph of second proposed model

Memorial to the Atomic Dead, Hiroshima,
1952, photograph of model

*Playground for the United Nations Head-
quarters*, New York, 1952

Bronze model, $3 \times 19\frac{1}{4} \times 27\frac{1}{4}$ inches
Collection of the artist

Memorial to Buddha, New Delhi, 1959

Plaster, bronze, and wood model, $18\frac{1}{2} \times$
 33×30 inches
Collection of the artist

Riverside Park Playground, New York,
1960–65

Six bronze models, $3 \times 24\frac{1}{2} \times 25$, $2 \times 37\frac{1}{4} \times$
 15 , $2\frac{1}{2} \times 29\frac{1}{2} \times 15\frac{1}{2}$, $4\frac{1}{2} \times 51\frac{1}{2} \times 19\frac{1}{2}$,
 $4\frac{1}{2} \times 35\frac{1}{2} \times 19\frac{1}{2}$, $4\frac{1}{2} \times 35 \times 23$ inches
Collection of the artist

Playground for American Pavilion at Expo 70,
Osaka, 1970, photograph

Friendship Fountain, Missouri River, 1974,
model and drawing

Kukaniloko, Hawaii, 1976

Bronze model, $1\frac{5}{8} \times 24\frac{1}{2} \times 25$ inches
Collection of the artist

Martha Graham Theater, 1976

Plastic, wood, and wire model, $9\frac{1}{2} \times 23\frac{3}{4} \times$
 $23\frac{3}{4}$ inches
Collection of the artist

REALIZED PROJECTS

Ford Fountain, New York World's Fair, 1938,
photograph

Reader's Digest Garden, Tokyo, 1951,
photograph

Banraisha, garden and faculty room for Keio
University, Tokyo, 1951–52, photograph

Two Bridges, Hiroshima, 1952, photograph

*Garden for Connecticut General Life
Insurance Company*, Bloomfield Hills,
1956–57, photograph

UNESCO Garden, Paris, 1956–58,
photograph

Sculpture Plaza for First National Bank,
Fort Worth, Texas, 1960–61, photograph

Garden for Beinecke Rare Book Library, Yale
University, 1960–64
Painted plaster model, 6 × 24 × 36 inches
Collection of the artist

Billy Rose Sculpture Garden, Israel Museum,
Jerusalem, 1960–65
Plaster, wood, and cardboard model, 5 ×
69 × 40 inches
Israel Museum, Jerusalem

Chase Manhattan Bank Plaza Garden,
New York, 1961–64, photograph

The Mississippi, fountain for New Orleans,
1962, photograph

IBM Gardens, Armonk, New York, 1964,
photograph

Red Cube, 140 Broadway, New York, 1968,
photograph

Sky Viewing Sculpture, Western Washington
State College, Bellingham, 1969,
photograph

Black Sun, Seattle Art Museum, 1969–70,
photograph

Expo 70 Fountains, Osaka, 1969–70,
photograph

Twin Sculptures, Computer Center,
Bayerische Vereinsbank, Munich, 1972,
photograph

Philip A. Hart Plaza, Detroit, 1973–78
Basswood model, 12 × 68½ × 47½ inches
Collection of the artist

Pylon, Philip A. Hart Plaza, Detroit, 1973–76
Aluminum model, 51½ × 3 × 3 inches; granite
base, 1 × 9 × 9 inches
Collection of the artist

Supreme Court Fountains, Tokyo, 1974,
photograph

Shinto, sculpture for Bank of Tokyo,
New York, 1974–75, photograph

Intetro, fountain for The Society of the Four
Arts, Palm Beach, Florida, 1974–76,
photograph

Landscape of Time, Seattle, 1975, photograph

Playscapes, Atlanta, 1975–76
Basswood model, 12 × 47 × 34½ inches
Collection of the artist

Partial, sculpture for the Cuyahoga Justice
Center, Cleveland, 1976
Steel pipe model, 38 × 30 × 46 inches
The Cleveland Museum of Art; gift of the
artist

*Celebration of the 200th Anniversary of the
Founding of the Republic*, fountain for The
Art Institute of Chicago, 1976–77,
photograph

Sky Gate, Honolulu, 1976–77, photograph

Heaven, interior garden at Sagetsu School of
Flower Arrangement, Tokyo, 1977–78
Wood model, 18 × 18 × 18 inches
Collection of the artist

Momotaro, Storm King, New York, 1977–78,
photograph

Piazza for the Finanziaria Fiere, Bologna,
Italy, 1979 (in progress)
Wood and plastic model, 15 × 42 × 20 inches
Collection of the artist

Lillie and Roy Cullen Sculpture Garden,
The Museum of Fine Arts, Houston, 1979
(in progress)
Wood model, 13 × 31½ × 33½ inches
Collection of the artist

THEATER SETS

Frontier, 1935Designed for Martha Graham Dance
Company

Courtesy of Martha Graham, New York

Appalachian Spring, 1944Designed for Martha Graham Dance
Company

Courtesy of Martha Graham, New York

Cave of the Heart, 1946Designed for Martha Graham Dance
Company

Courtesy of Martha Graham, New York

Night Journey, 1947Designed for Martha Graham Dance
Company

Courtesy of Martha Graham, New York

Luminaus Rocks from Orpheus, 1948

Designed for Ballet Society

Courtesy of The New York City Ballet

Acrobats of Gad, 1960Designed for Martha Graham Dance
Company

Courtesy of Martha Graham, New York

THEATER SETS DESIGNED FOR
MARTHA GRAHAM*Frontier*, 1935*Chronicle*, 1936*El Penitente*, 1940*Appalachian Spring*, 1944*Heradiade*, 1944*Imagined Wing*, 1944*Cave of the Heart*, 1946*Dark Meadow*, 1946*Errand into the Maze*, 1947*Night Journey*, 1947*Diversian of Angels*, 1948*Judith*, 1950*Voyage*, 1953*Seraphic Dialogue*, 1955*Clytemnestra*, 1958*Embattled Garden*, 1958*Acrobats of Gad*, 1960*Alcestis*, 1960*Phaedra*, 1962*Circe*, 1963*Carte of Eagles*, 1966SETS DESIGNED FOR OTHER
CHOREOGRAPHERS, DANCE
AND THEATER COMPANIES*Jahn Brawn*, 1943 (Erick Hawkins)*Stephen Acrobat*, 1945 (Erick Hawkins)*The Bells*, 1946 (Ruth Page)*The Seasons*, 1947 (Merce Cunningham)*Orpheus*, 1948 (George Balanchine,
Ballet Society)*Tale of Seizure*, 1948 (Yuriko Amemiya)*King Lear*, 1955 (Jahn Gielgud, Royal
Shakespeare Company)

